"Guitar Sonata - Aural Poem"

for
Classical Guitar

dedicated to
Ahmet KANNECİ

by
Ali Riza SARAL

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Please send a digital recording of your performance to the composer at arsaral(AATT)yahoo.com

The piece is written to be used for good causes.

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Forword

I had been in correspondence with Münevver YARDIMSEVER for a long time.
She was my Turkish Literature teacher at Kadıköy Maarif College (Kadıköy Anadolu Lycee today).
I was her student between 1971 and 1975.

I was working for EUROCONTROL in Germany as an engineer when I requested her to send me her favorite poem so that I may compose it.
I did not have any idea which instruments, medium etc. I would use at that time.

After returning back from Germany in 1997,
Ahmet KANNECİ requested me to write a long work for guitar solo.

Ahmet KANNECİ is a graduate of Ankara Fen Lisesi and he was the student of the music teacher Cevat ÇANGATİN there. We have shared the same guitar teacher initally at Ankara Science Lycee.
After Cevat ÇANGATİN left for Europe to teach, he left me to Ahmet KANNECİ as a teacher.

Upon receiving Ahmet KANNECİ's request, I began to work for a sonata and taught it would be very nice to use the poem Münevver YADIMSEVER had sent me.
It took me 3 months to write the Sonata.

Although I have dedicated the Sonata to Ahmet KANNECİ officially, it belongs to Münevver YADIMSEVER also in my heart.

Recently, Ahmet KANNECİ has told me on a telephone call that, this work has been performed at a graduation exam as a challenge and it was received very well in 2002 at Ankara State Conservatoir.
Unfortunately I have not received a recording of this event yet.

The pith of this music is rather contrary to the poem than parallel to it.
One might think the last movement has nothing to do with the crux of the poem.
In fact may be it does not .
May be it does if one thinks that the highest level of romantism has turned into the crystal beauty of atonality. So, the true answer to this dilemma whether the last movement end the music as a whole supports the poem or not lies as a question to be answered by the listener him/herself. The personal answer of the composer lies in the words written in the score as expression marks.

Münevver YARDIMSEVER

Introduction

The piece is based on a poem by Necati CUMALI. The words of the poem are scattered among the notes of the guitar. It is optional for the performer to read them loud as he/she performs. The poem may be read by a second person concurrently. The guitar part reflects the words. The poem should be put into the program notes if not read loud by the performer or an additional poem reader.

Details of four movements follows:

1st mvmnt: Moderato con disinvoltura MM=92
2nd mvmnt: Andante ghiribizzoso MM=100
3rd mvmnt: Andante con serenita MM=96
4th mvmnt: Allegro a piacere ma con osservanzo MM=132

It is a Sonata form with the exception that Scherzo is replaced with an Andante movement.

CRAZY ABOUT THE SUN

1st mvmnt:

I love he running water
Glittering snow I love.

2nd mvmnt:

A green leaf
An antennaed bug
Budding seed
Even I see in the sun
I become happy

3rd mvmnt:

A day,
A nice day,
A sunny day
I would change for nothing
That's why I dislike war
That's why I don't like opression
That's why I don't like lies.

4th mvmnt:

There won't live under the sun
There won't live together with love
Neither injustice,
Nor fear,
Nor hunger.

Text

The text is edited/arranged

by

Ali R+ SARAL

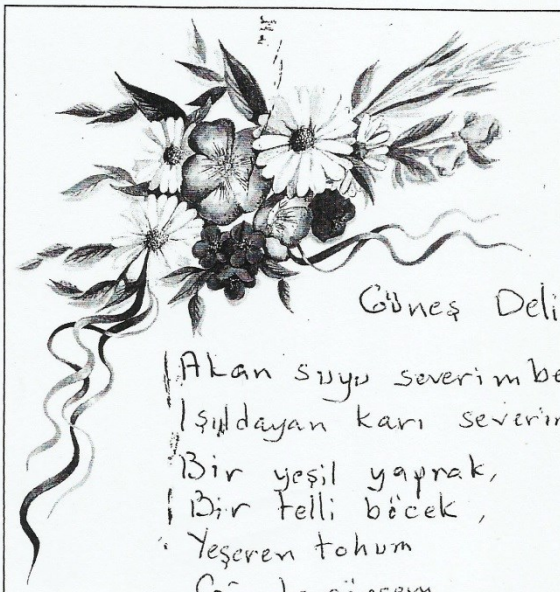
based on

“Crazy About The Sun”

by Necati CUMALI.

CRAZY ABOUT THE SUN

I love he running water
Glittering snow I love.
A green leaf
An antennaed bug
Budding seed
Even I see in the sun
I become happy
A day,
A nice day,
A sunny day
I would change for nothing
That's why I dislike war
That's why I don't like opression
That's why I don't like lies.
There won't live under the sun
There won't live together with love
Neither injustice,
Nor fear,
Nor hunger.



Güneş Delisi

Akan suyu severim ben,
Işıldayan karı severim.
Bir yeşil yaprak,
Bir telli böcek,
Yeşeren tohum
Güneşte görsem
Sevinç doldurur içime.
Bir günü,
Güzel bir günü,
Güneşli bir günü,
Hiç bir şeye değişmem
O nun için savaşı sevmem.
O nun için zulmü sevmem.
O nun için yalanı sevmem.
Bilirim yaşamaz güneşte
Bilirim yaşamaz yan yana aşkla
Ne haksızlık, Necati Cumalı
Ne korku, Yağmurlu Deniz.
Ne açlık.

The card I had received with the handwriting of Münevver Yardımsever.

Score

AURAL POEM

Sessel Şiir

"CRAZY ABOUT THE SUN"

"Güneş Delisi"

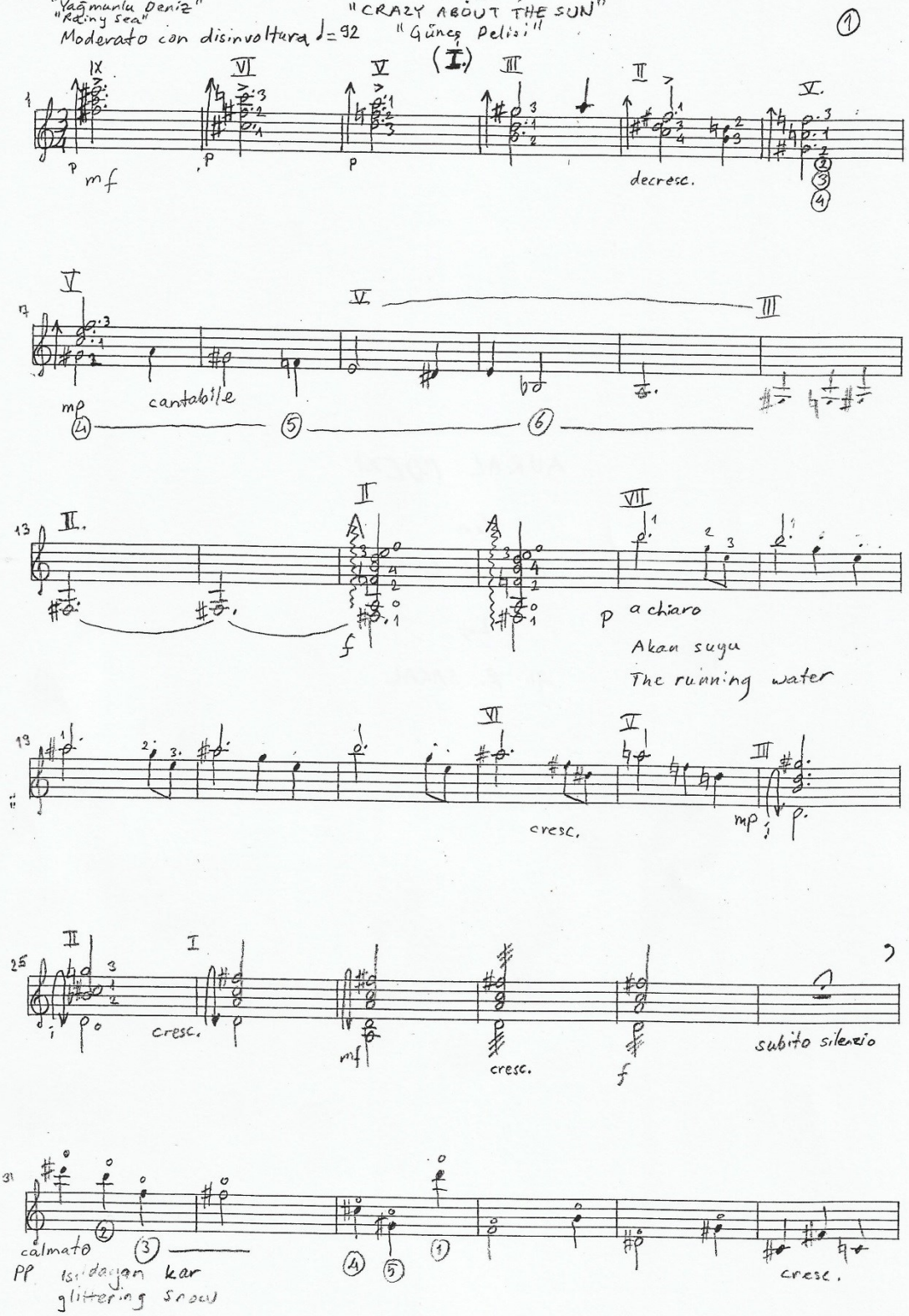
Text: Necati Cumali

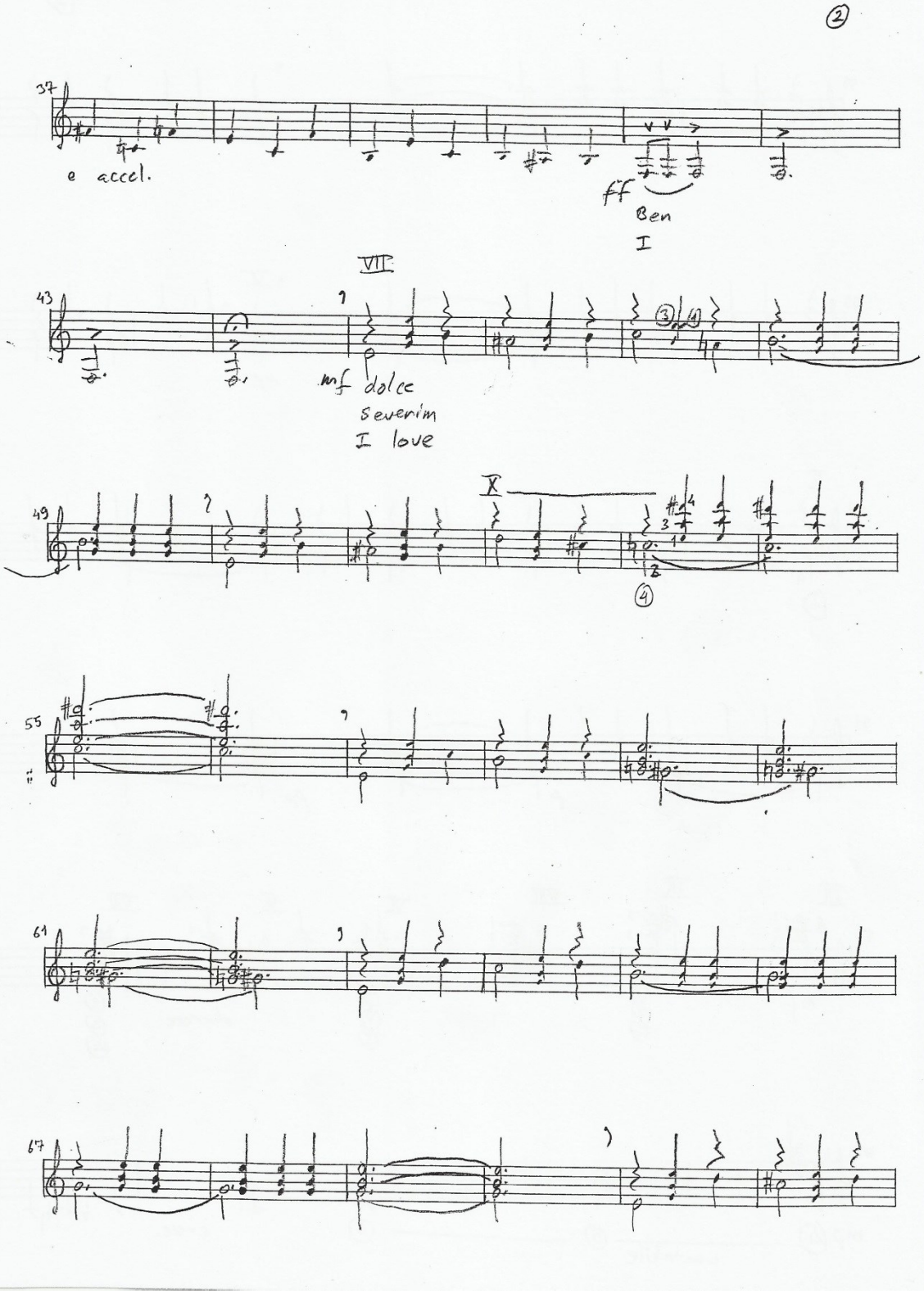
"Yağmurlu Deniz"

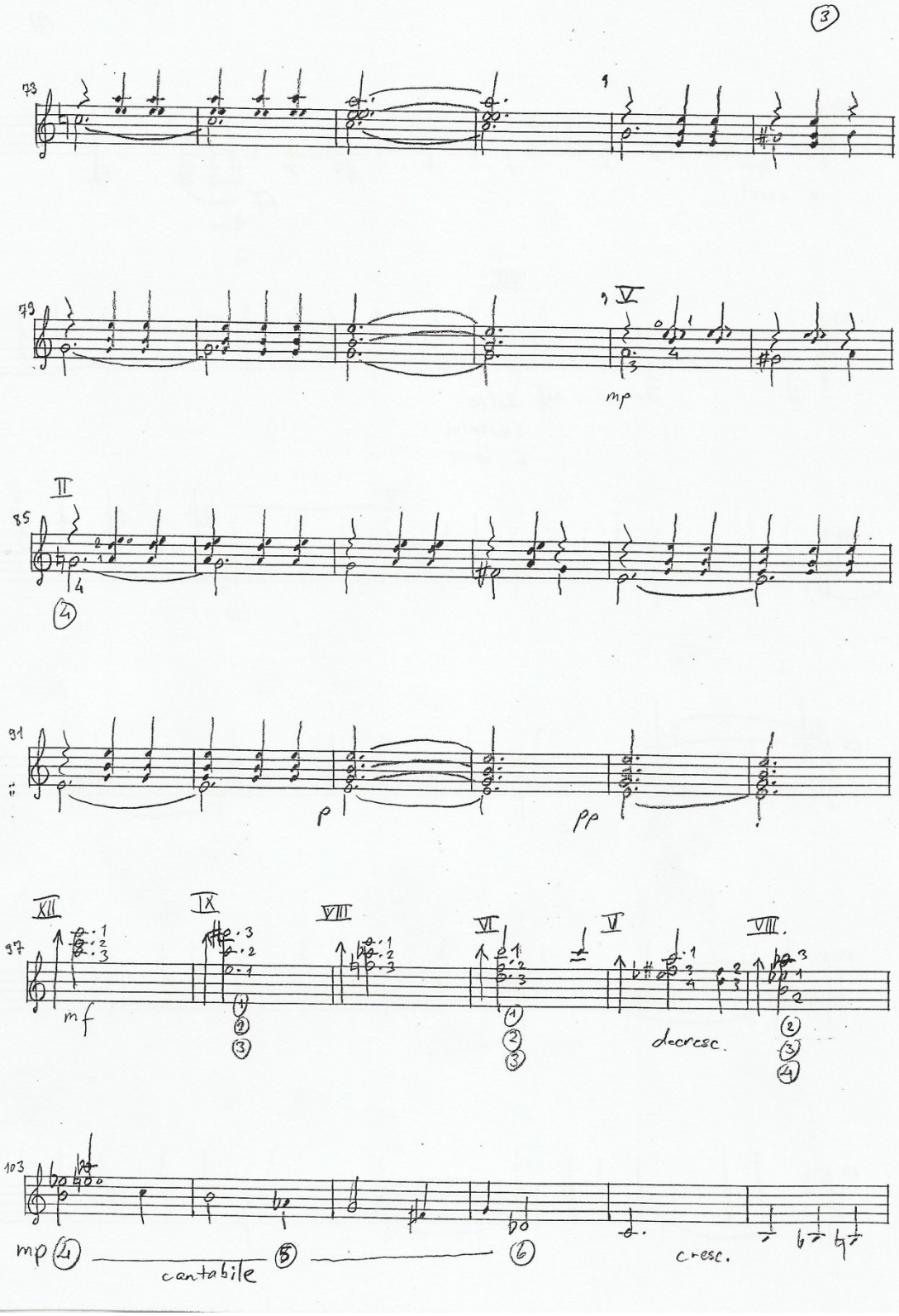
"Rainy Sea"

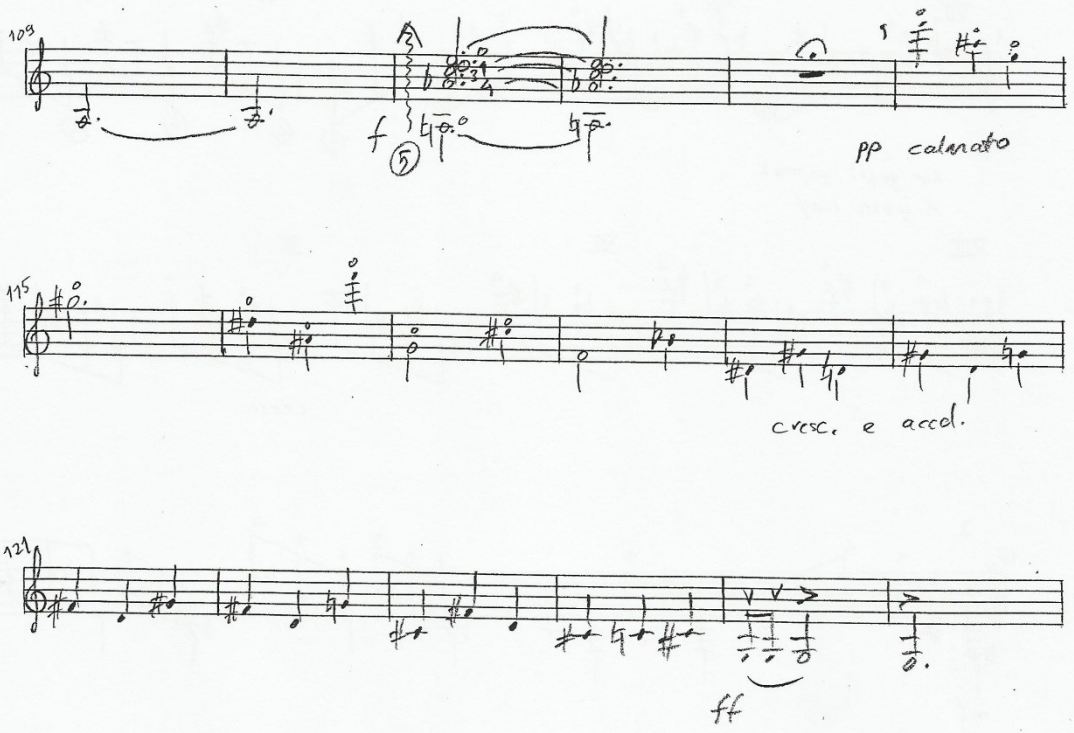
Moderato con disinvoltura ♩= 92

(I.)



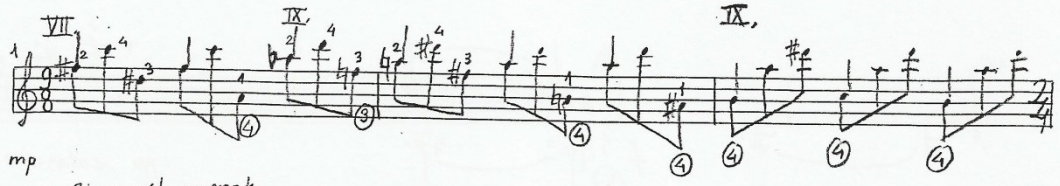

37
e accel.
ff
Ben
I
VII
43
mf dolce
severim
I love
X
49
55
61
67


3
73
1
79
V
mp
II
85
4
91
p
pp
XII
IX
VIII
VI
V
VIII
97
mf
decresc.
103
mp
cantabile
cresc.

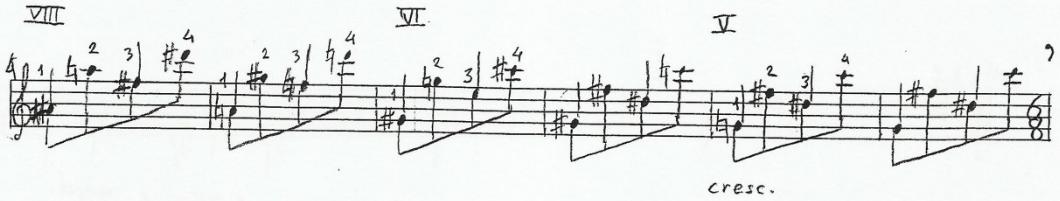

109
f
⑤
pp calmato
115
cresc. e accel.
121
ff
127
poc 21.02
~4'

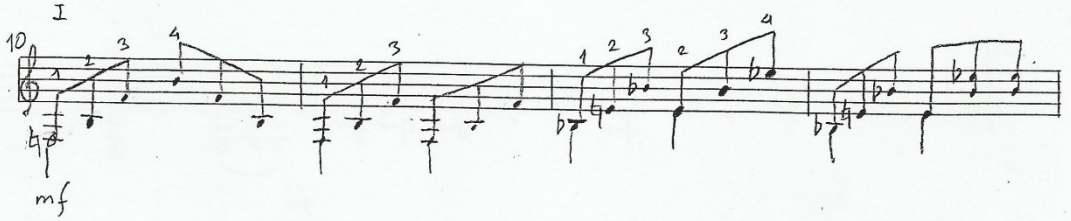
Andante ghirlibizzoso ♩= 100

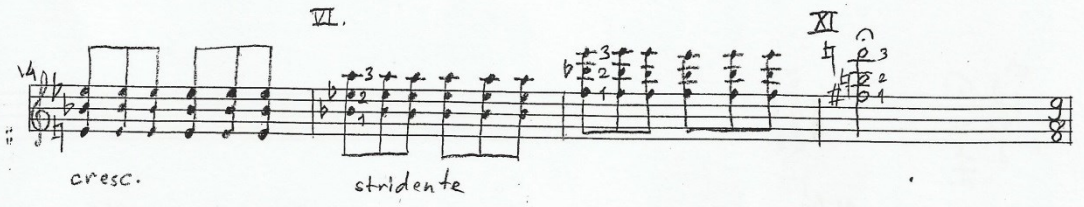
(II.)



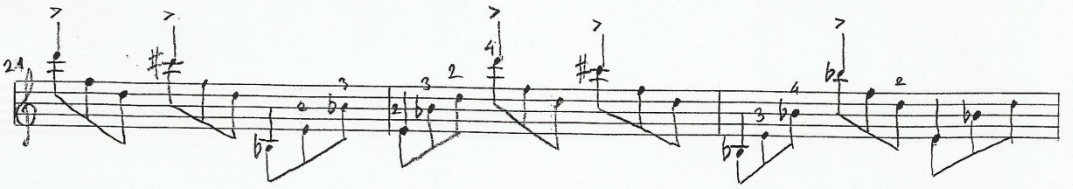
Bir yeşil yaprak
A green leaf

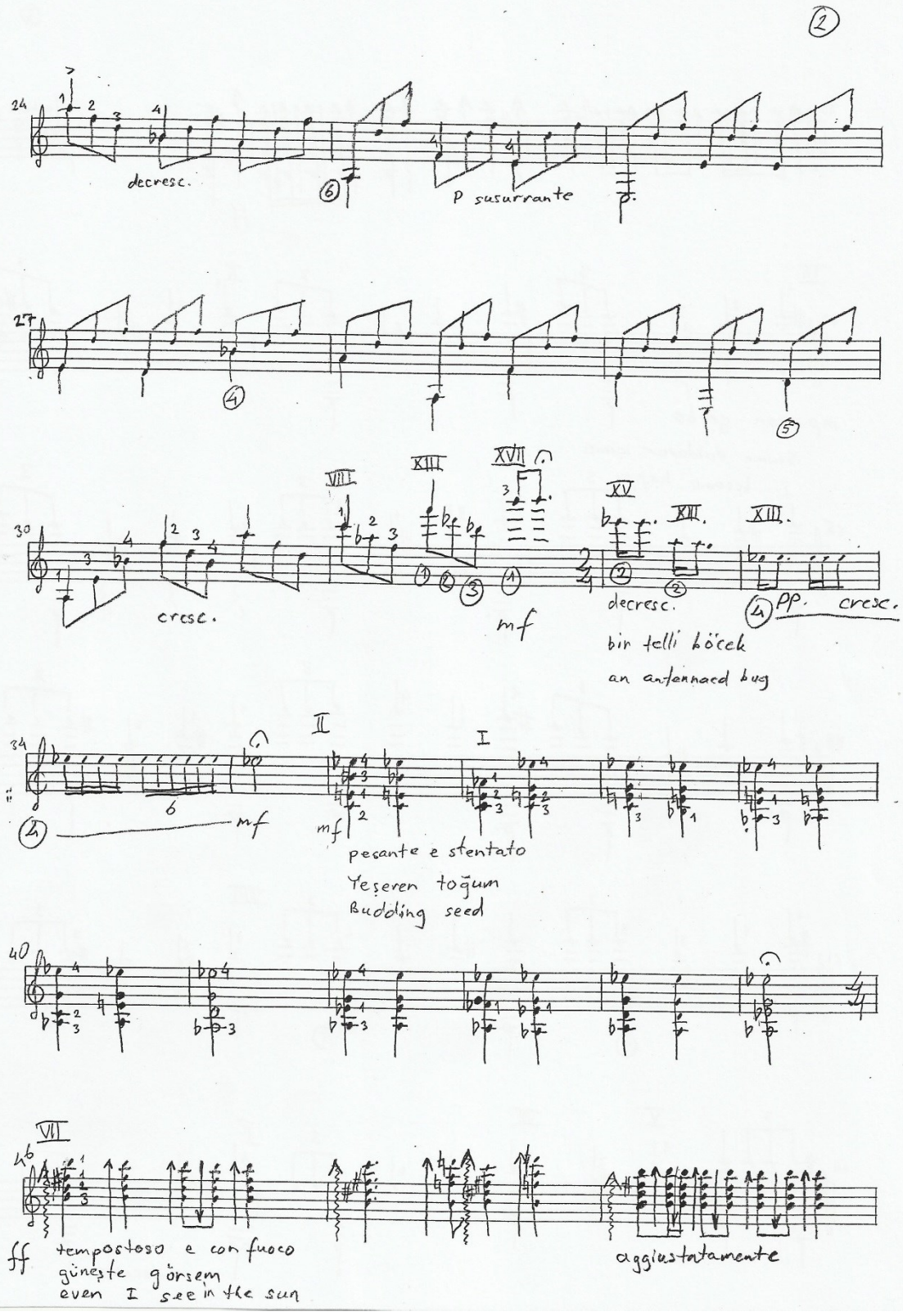


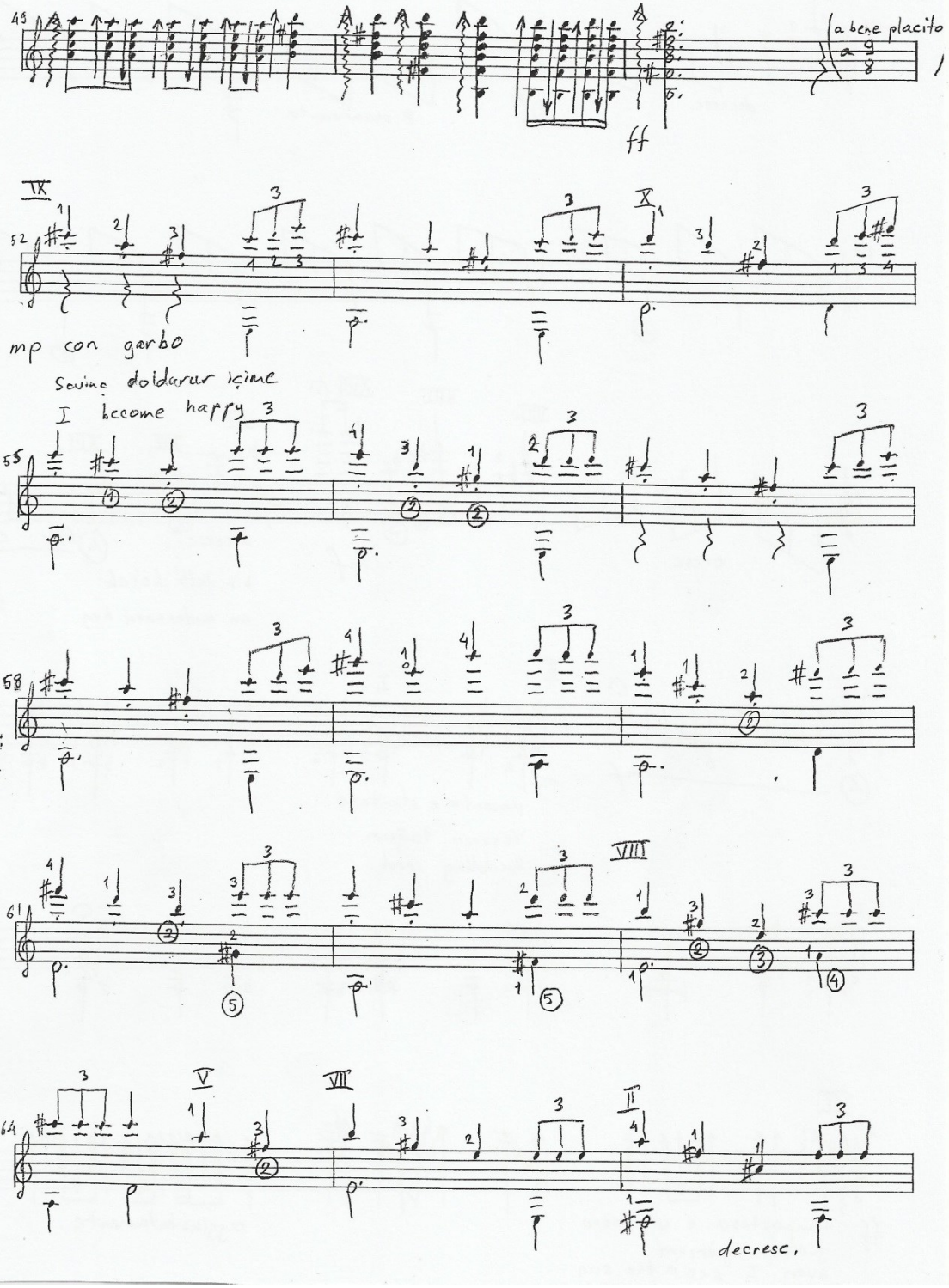


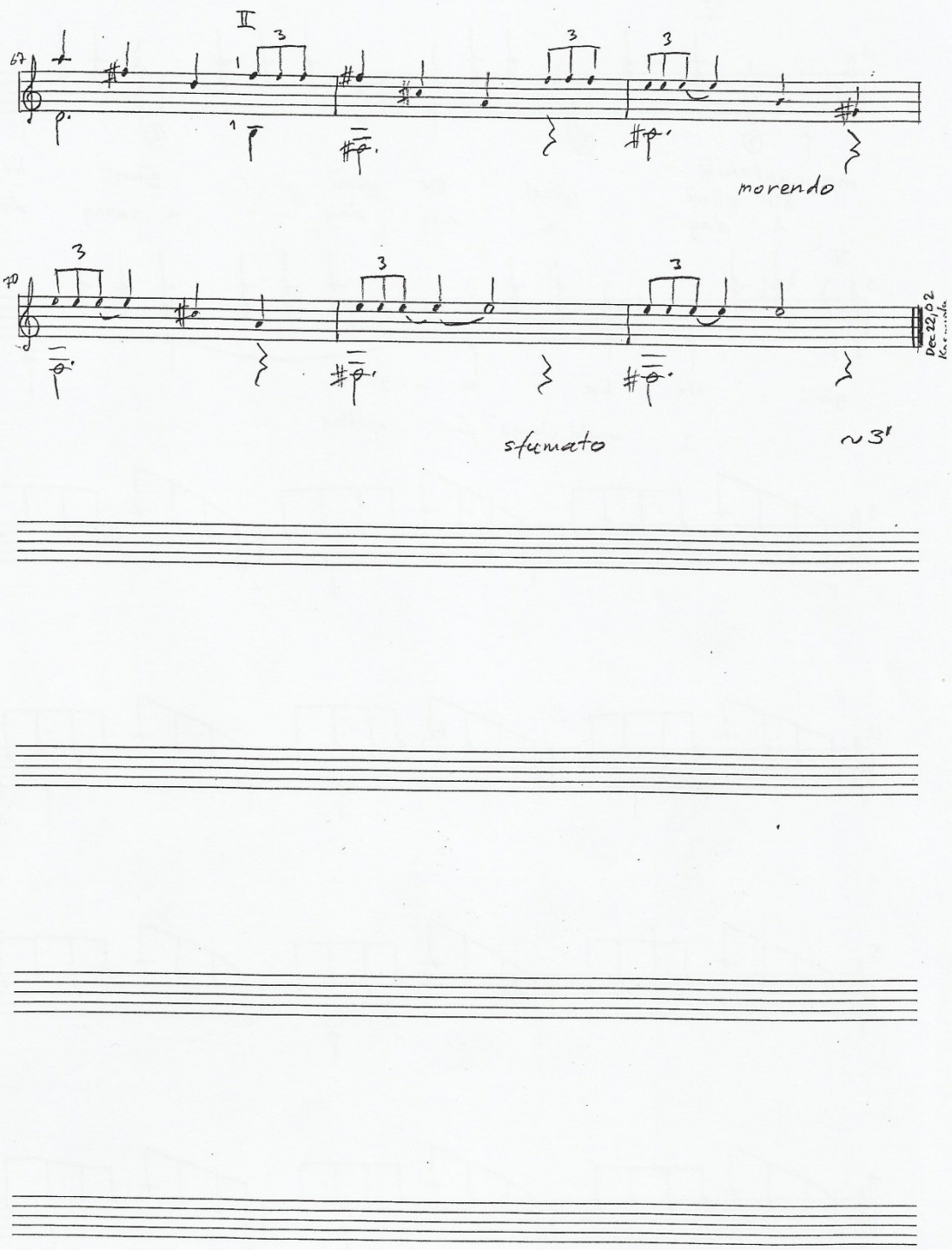


coperto con disinvoltura

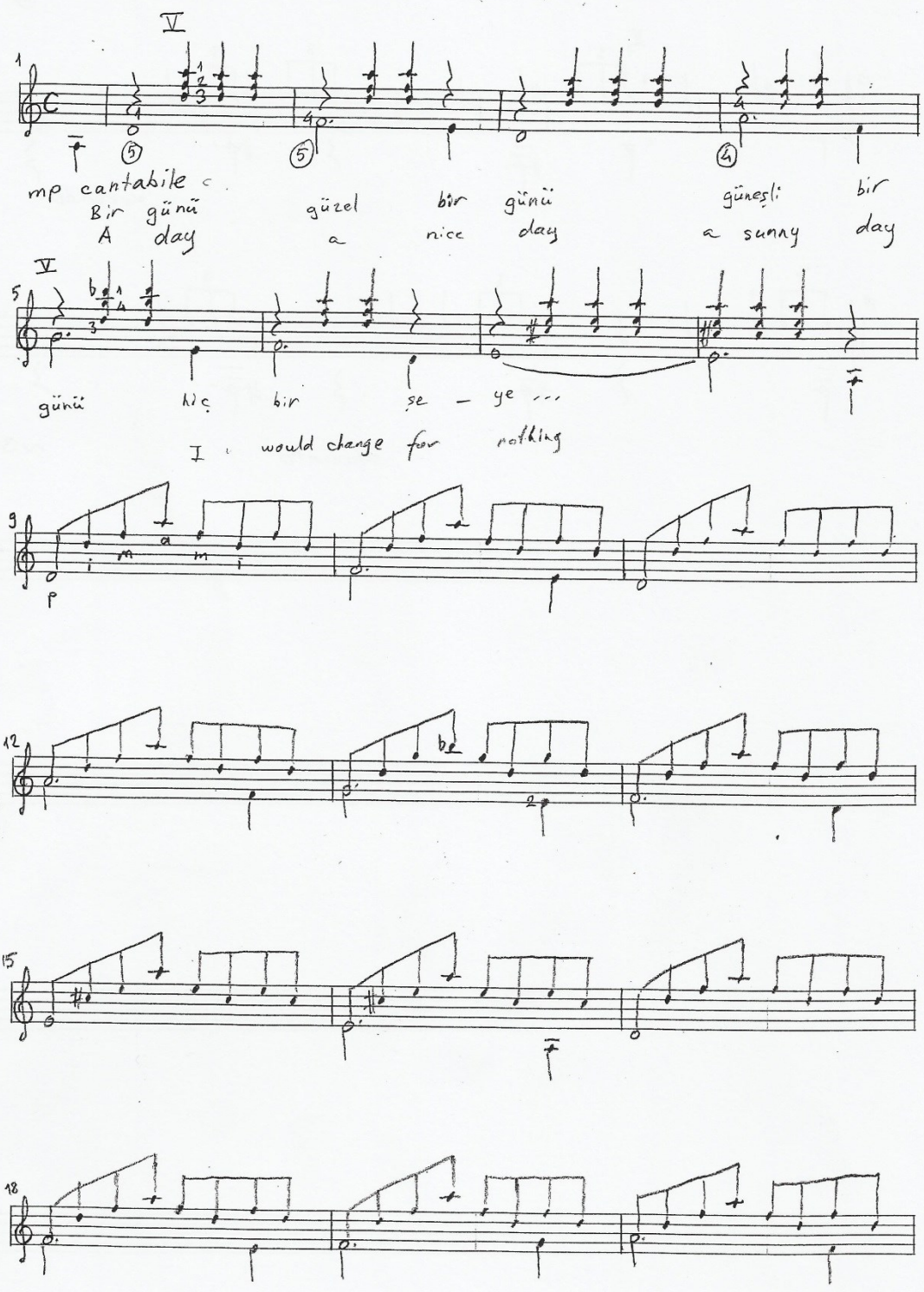


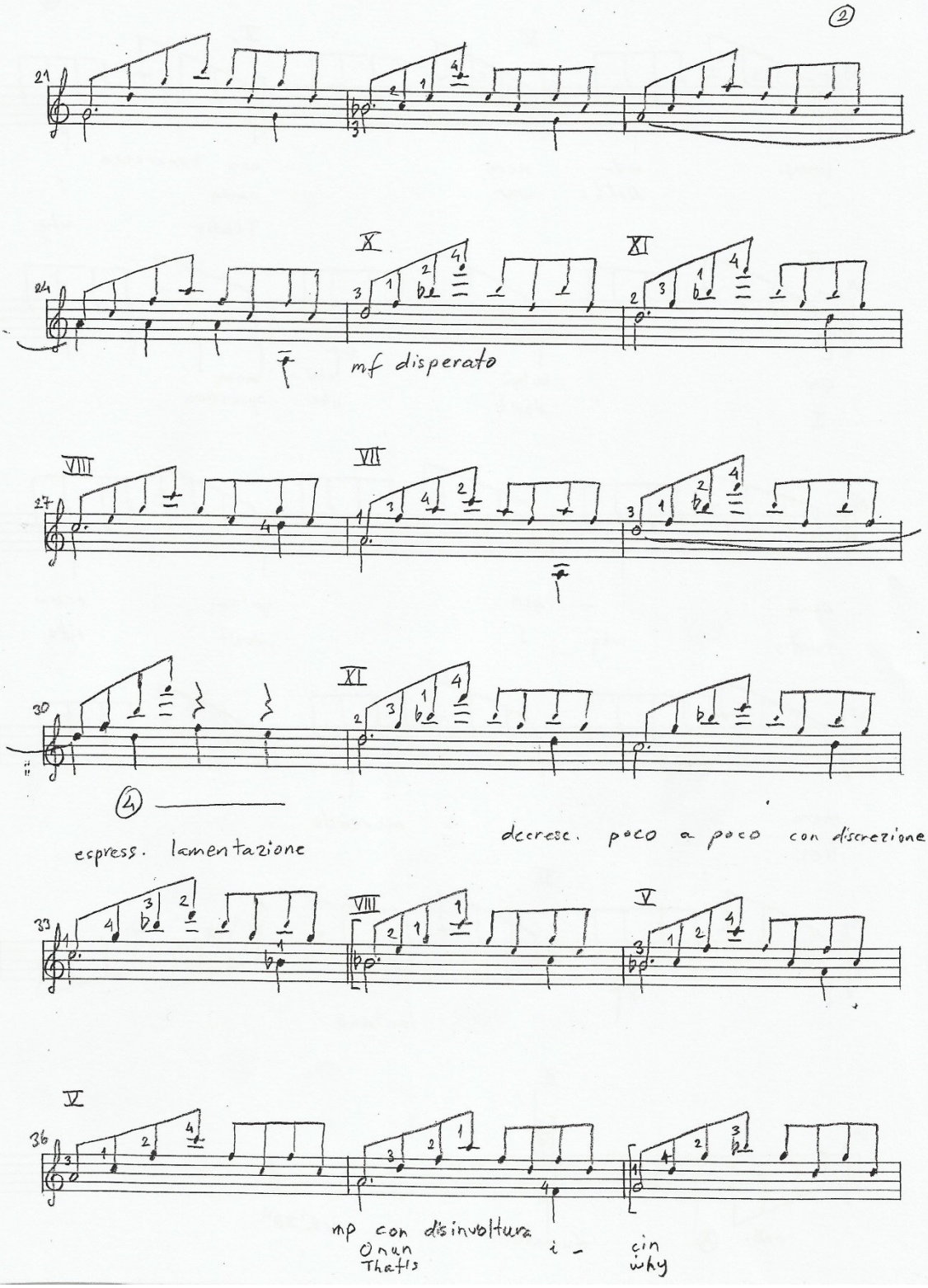

2
24
decresc.
p susurrante
27
30
cresc.
mf
decresc.
pp. cresc.
bir telli böcek
an antennaed bug
34
mf
mf
pesante e stentato
Yeşeren toğum
Budding seed
40
VII
ff
tempostoso e con fuoco
güneşte görsem
even I see in the sun
aggiustatamente

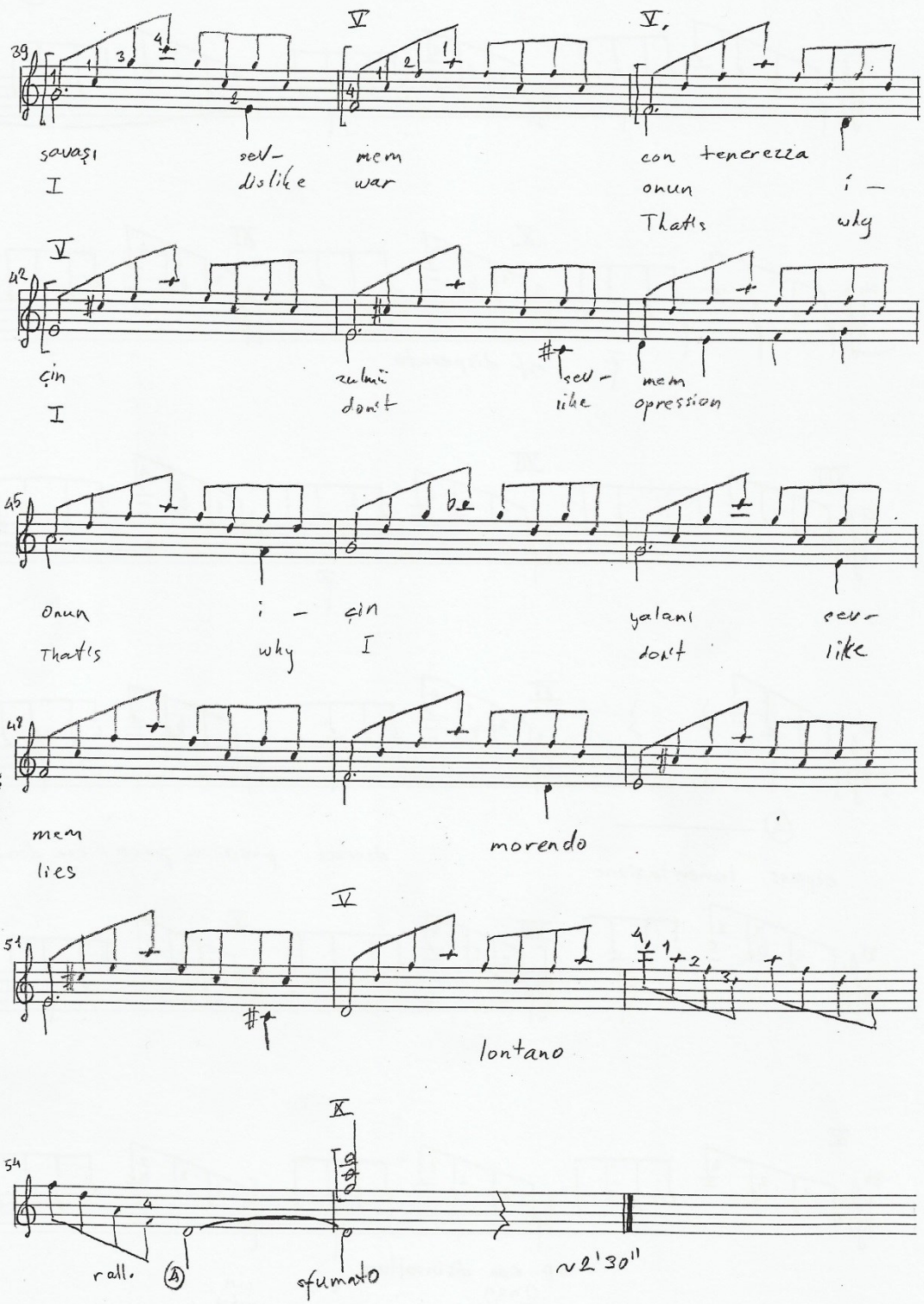

a bene placito
ff
IX
X
mp con garbo
Sevinç doldurur içime
I become happy
VIII
V
VII
II
decresc.


II
67
morendo
70
Dec 22, 02
sfumato
~3'

Andante con serenita ♩= 96 (III.)

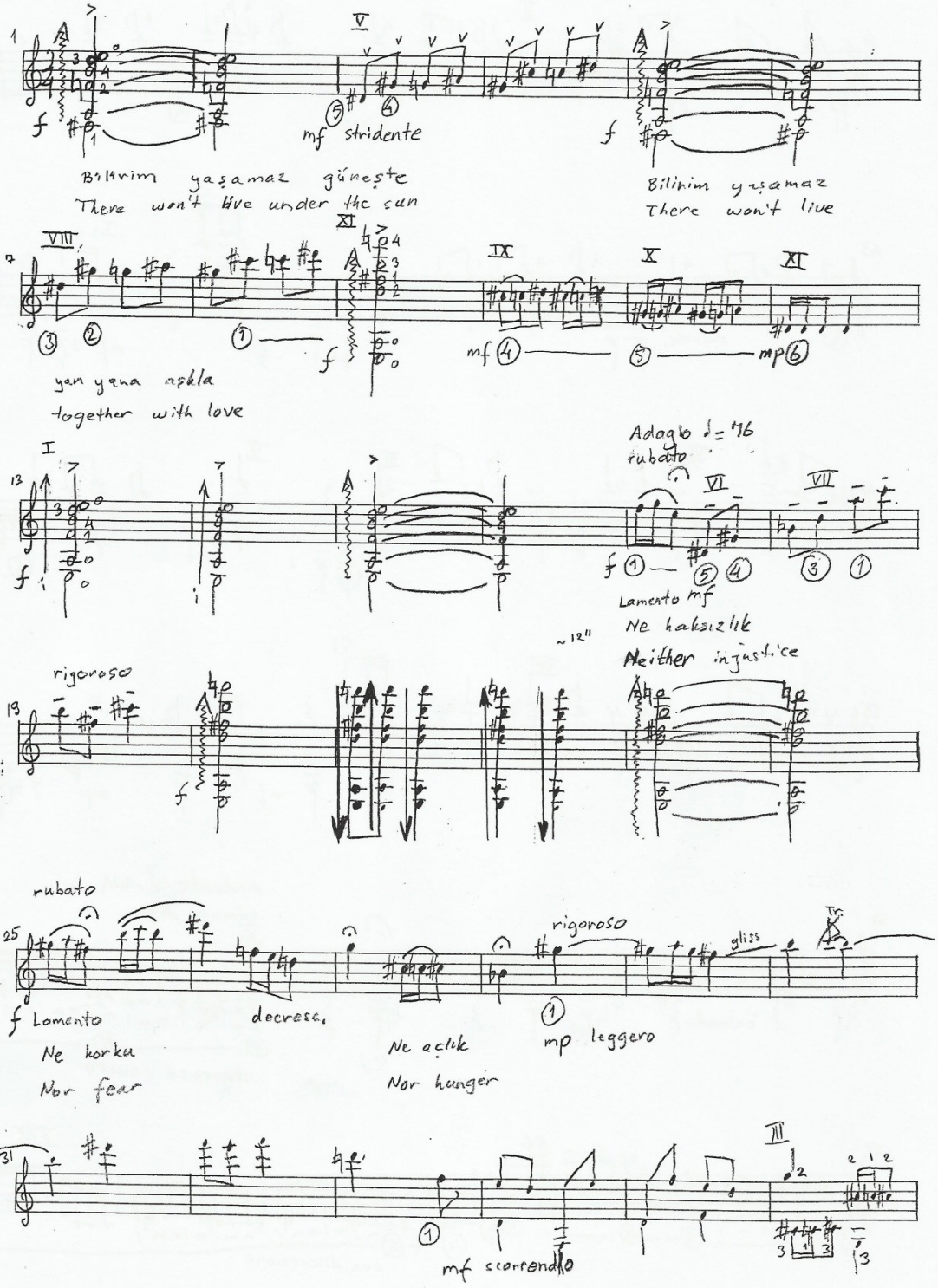


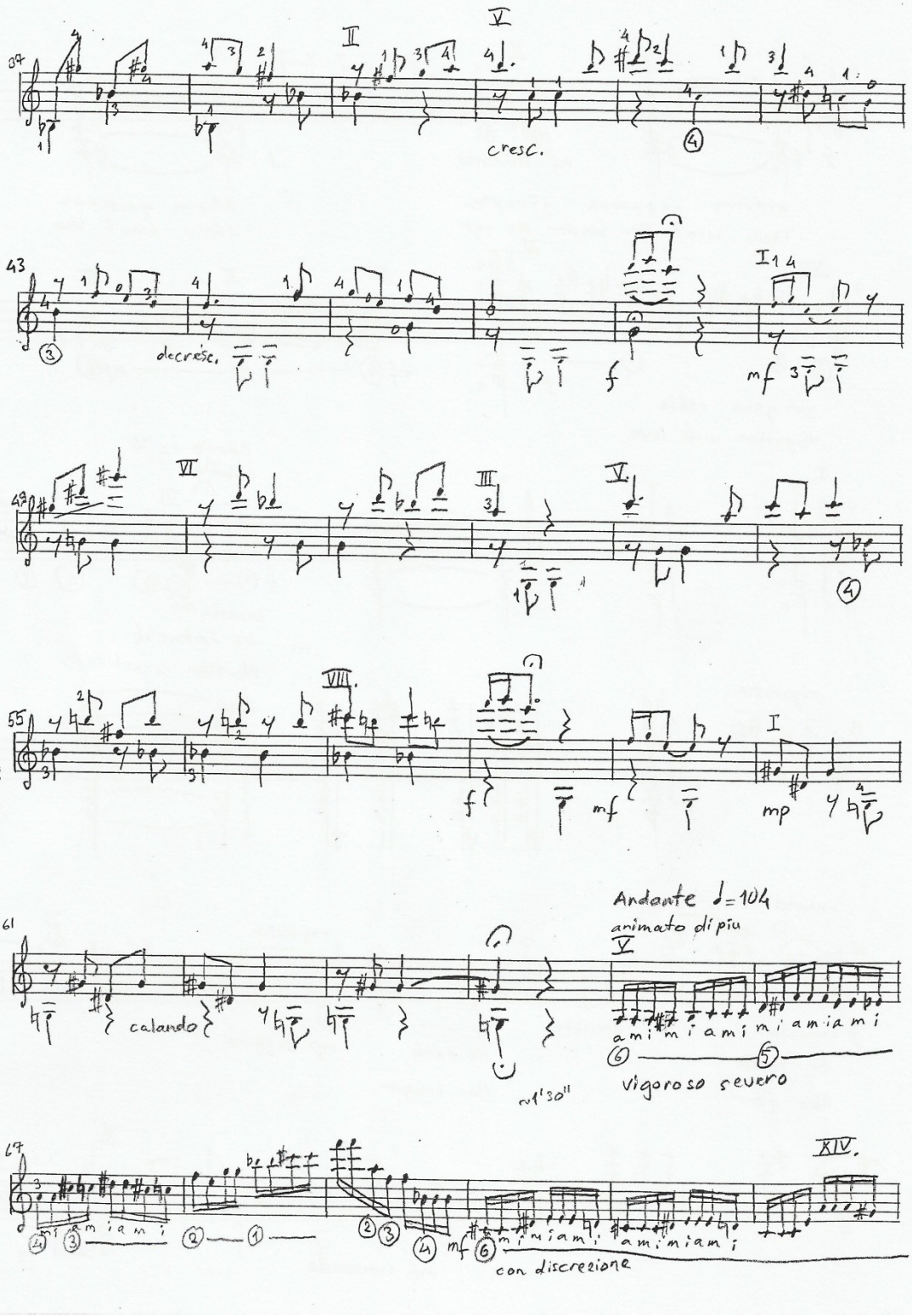

②
21
X
XI
24
mf disperato
VIII
VII
27
30
XI
④
espress. lamentazione
decresc. poco a poco con discrezione
33
VIII
V
V
36
mp con disinvoltura
O nun
That's
i -
cin
why

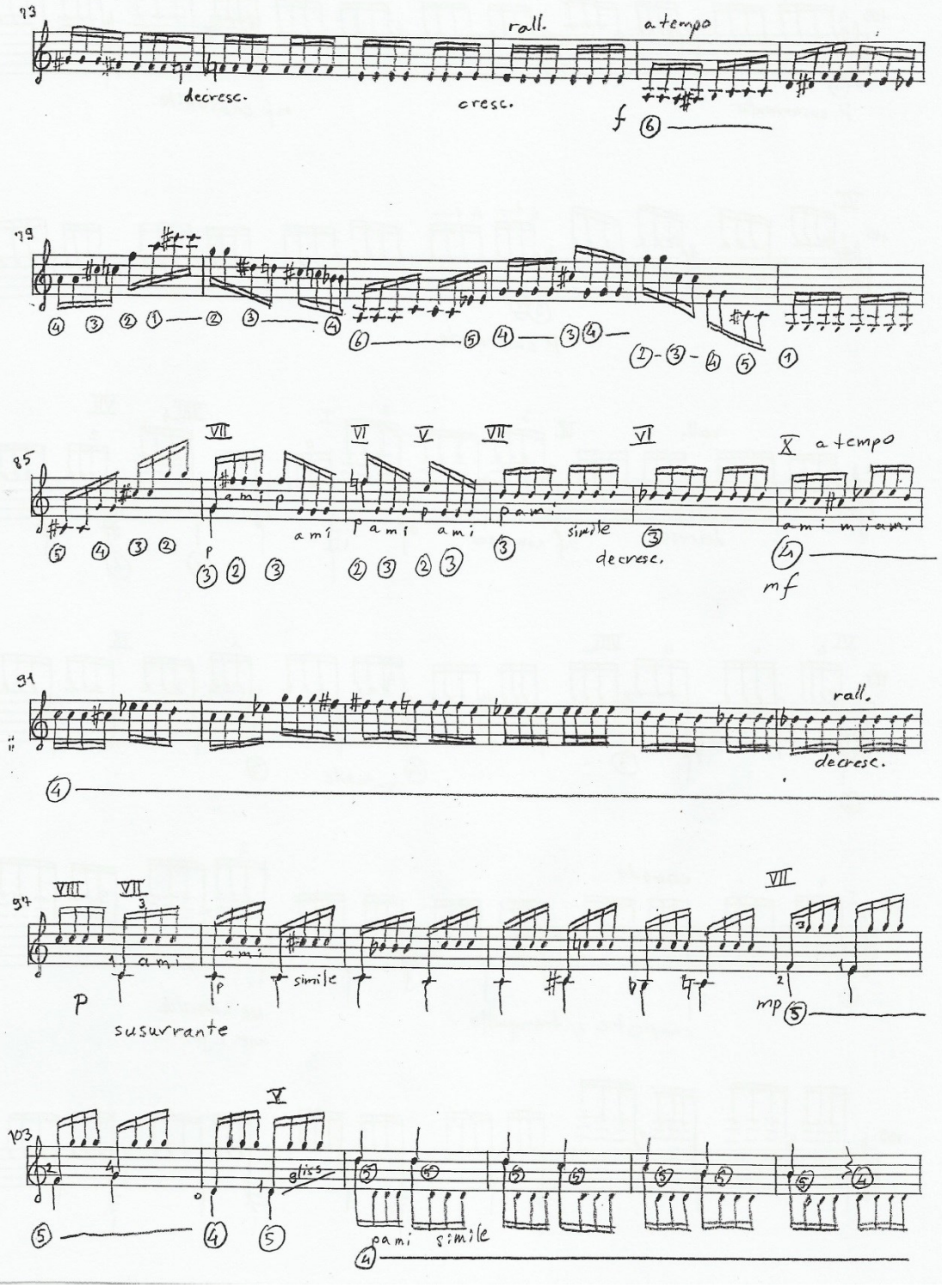

39
savaşı
I
sev-
dislike
mem
war
con tenerezza
onun
That's
i -
why
42
çin
I
zulmü
don't
sev-
like
mem
opression
45
onun
That's
i -
why
çin
I
yalanı
don't
sev-
like
48
mem
lies
morendo
51
lontano
54
rall.
sfumato
ca 2'30"

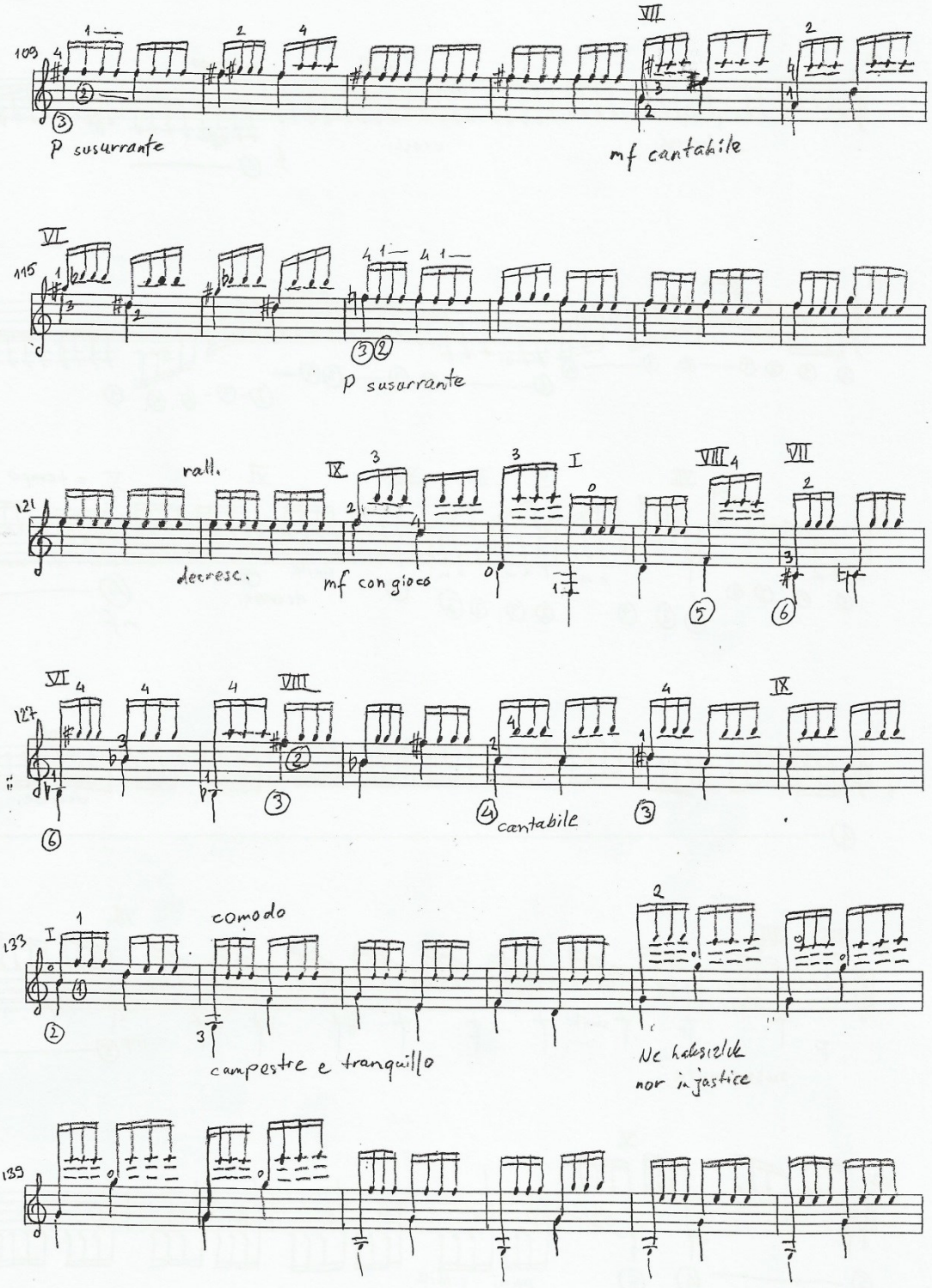
(IV.)

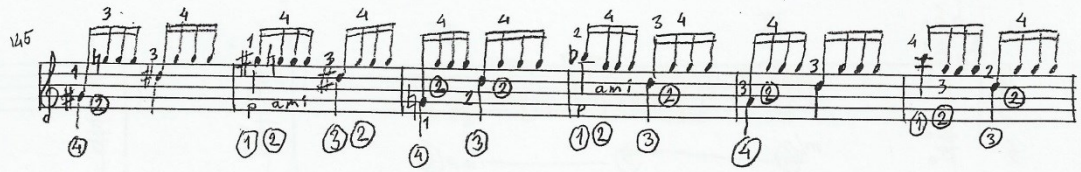
Allegro a piacere ma con osservanzo ♩.=132

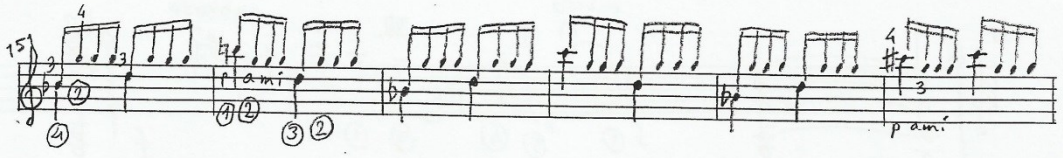


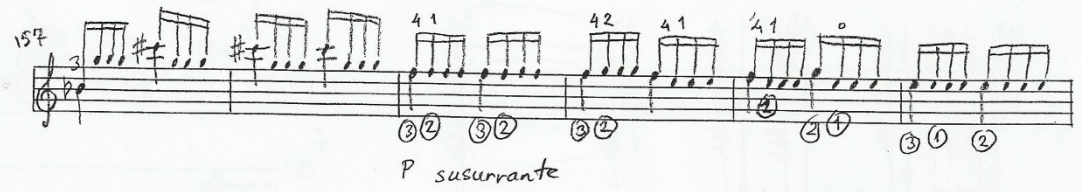

cresc.
decresc.
Andante ♩=104
animato di più
calando
vigoroso severo
con discrezione

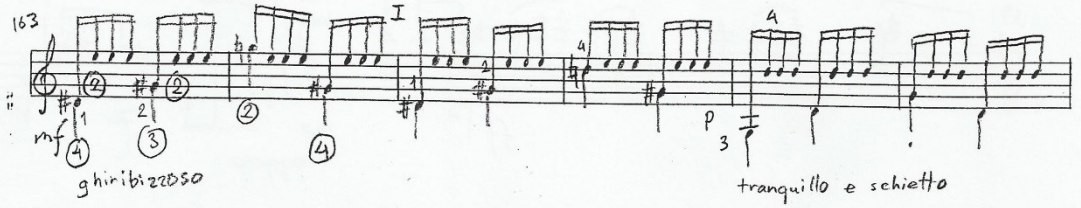

73
decresc.
cresc.
rall.
a tempo
f
79
85
ami
pami
simile
decresc.
X a tempo
mf
91
rall.
decresc.
97
susurrante
mp
103
gliss.
pami simile

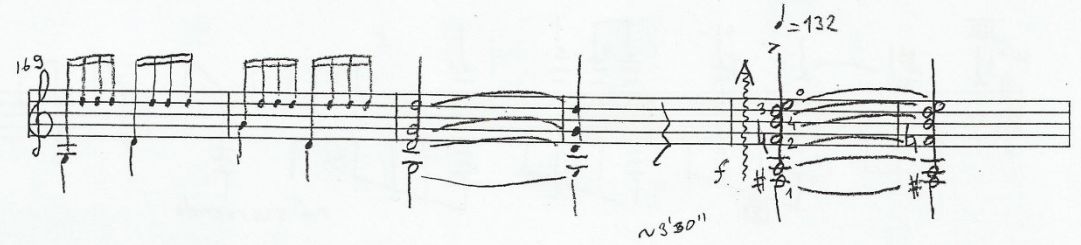

109
P susurrante
mf cantabile
115
P susurrante
121
rall.
decresc.
mf con gioco
127
cantabile
133
comodo
campestre e tranquillo
Ne haksızlık
nor injustice
139

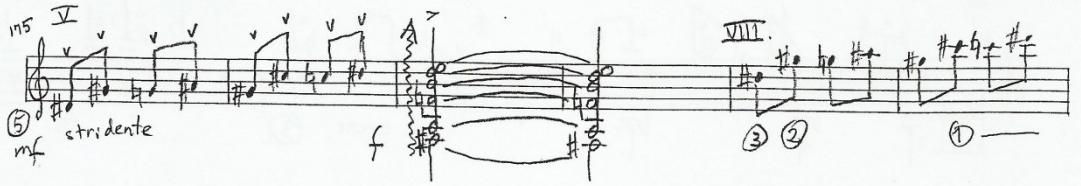

145
p ami
p ami

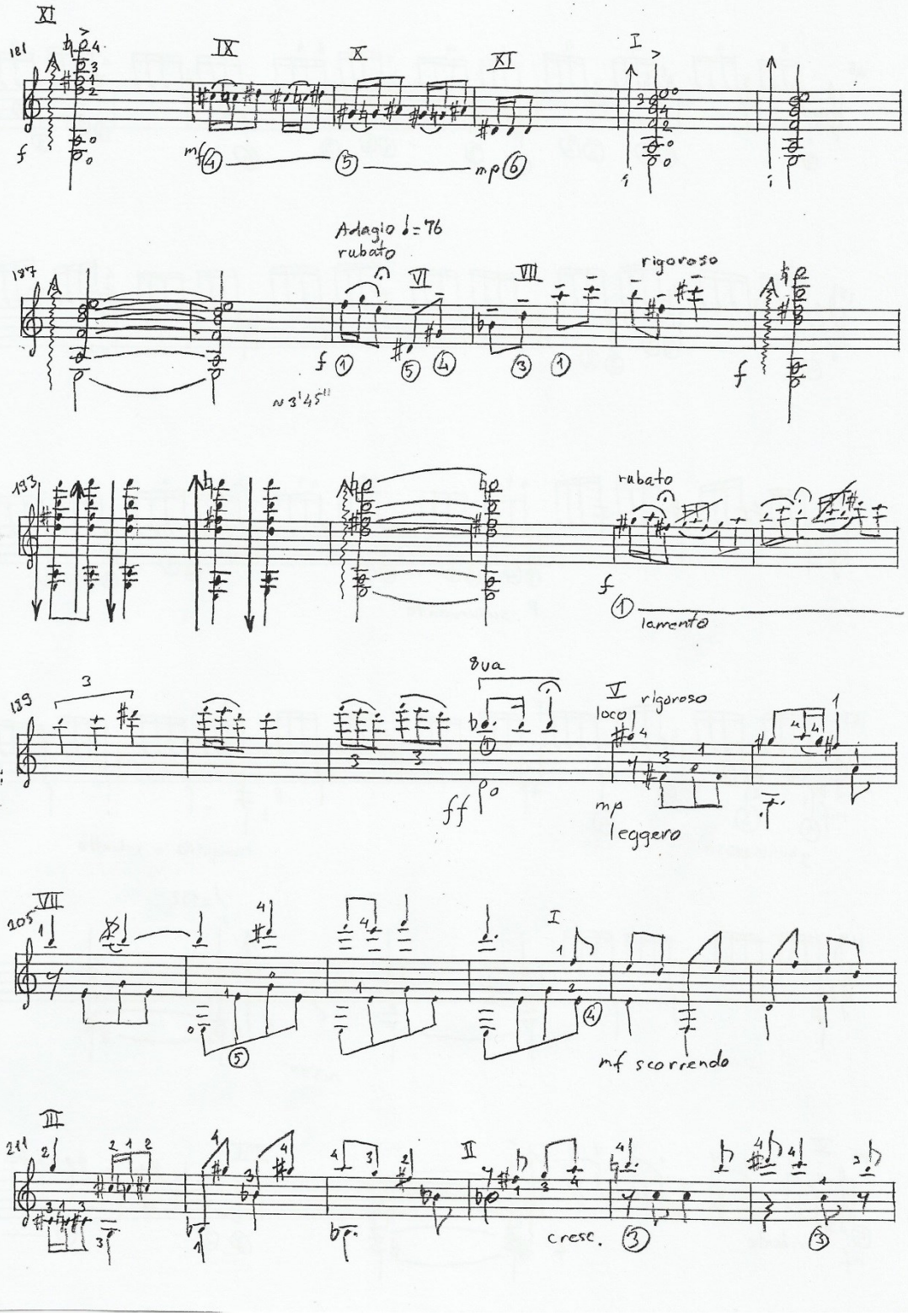

151
p ami
p ami

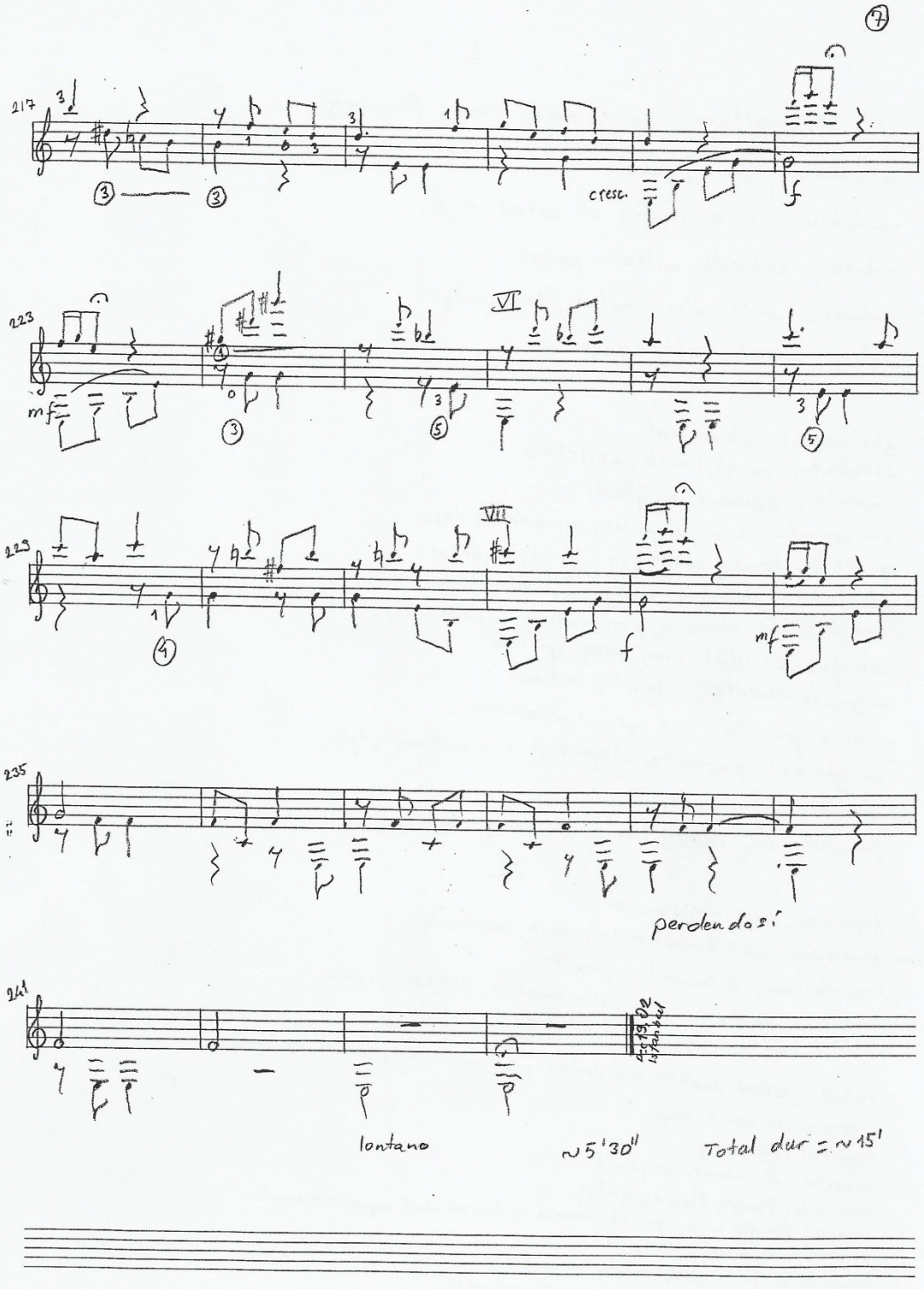

157
P susurrante


163
I
mf
ghiribizzoso
p
tranquillo e schietto


169
♩=132
p
f
~3'30"


175
V
mf
stridente
f
VIII.


181
XI
IX
X
XI
I
f
mf
mp
187
Adagio ♩= 76
rubato
VI
VII
rigoroso
f
ca 3'45"
193
rubato
f
lamento
199
8va
V
loco
rigoroso
ff
mp
leggero
205
VIII
I
mf scorrendo
211
III
II
cresc.


7
217
cresc.
f
223
mf
VI
223
VII
f
mf
235
perdendosi
241
lontano
~5'30"
Total dur = ~15'

Musical Terms Reference

EXPRESSION MARKS

I

con disinvoltura : With ease, grace; flowingly.

a chiaro: clear, pure,

cantabile : in a singing or vocal style.

subito : suddenly, without pause.

calmato : with calm; calmly, tranquilly.

dolce : sweet, soft, suave.

II

ghiribizzoso: whimsical
stridente: rough, harsh; martellato
coperto : covered, muffled.
susurrante : In a whispering, murmurous tone
pesante: heavy, ponderous; firm, vigorous.
stentato : Delaying, dragged, retarded.
tempestoso : stormily, passionately, impetuously,
con fuoco : With fire, fiery, spirited.
aggiustatamente : Strictly in time.
a bene placito : at your pleasure
con garbo : gracefully, elegantly; in a refined style.
morendo : dying away.
sfumato : very lightly, like a vanishing smoke-wreath

III.

disperato : desperate, hopeless
con discrezione : with discretion; discreetly, cautiously
lamentazione : A lament, complaint.
con tenerezza : Tenderly, with tender emotion; delicately, softly.
lontano : far away, from a distance.

IV

rubato : Robbed, dwell on, and prolong prominent melody-tones or chords.
rigoroso : In strict time.
leggero : Light, airy
lamento : A lament, complaint.
scorrendo : Fluent, flowing, gliding.
severo : Strictly, with rigid observance of tempo and expression marks.
vigoroso : With vigor, energy.
animato di piu : With greater animation
comodo : Easy, leisurely, at a convenient pace.
campestre : Pastoral, rural, idyllic.
schietto : Simply, quietly, neatly, deftly.

perdendosi : Dying away; morendo together with a slight rallentando

Sketches

Sep 14th 2002

Güneş Delisi

Sn. Münevver YARDIMSEVERİN KATKISI İLE

Akan suyu severim ben,
Işıldayan kan severim.

emotion

Bir yeşil yaprak,
Bir telli böcek,
Yeşeren toğum
Güneşte görsem
Sevinç doldurur içime.

inspiration

Bir günü,
Güzel bir günü,
Güneşli bir günü,
Hiç bir şeyle değişmem,
Onun için savaşı sevmem.

serene

(choice)
belief

Onun için zulmü sevmem.

Onun için yalanı sevmem.

Bilirim yaşamaz güneşte
Bilirim yaşamaz yan yana aşkla
Ne hakşıklık
Ne korku
Ne açlık

knowledge

Necati Cumalı
Yağmurlu Deniz

guitar sonata
Ahmet KANNELİ için

12 min. (4 + 5 + 3) min

4 Moderato	♩= 92	3/4	120 bars	emotion inspiration	1 bar 2 sec.
5 Adagio	♩= 72	6/8	180 bars	belief	1.4 sec.
3 Allegro	♩= 144	2/4	216 bars	knowledge	0.5 sec.

audial language

fast tumulo

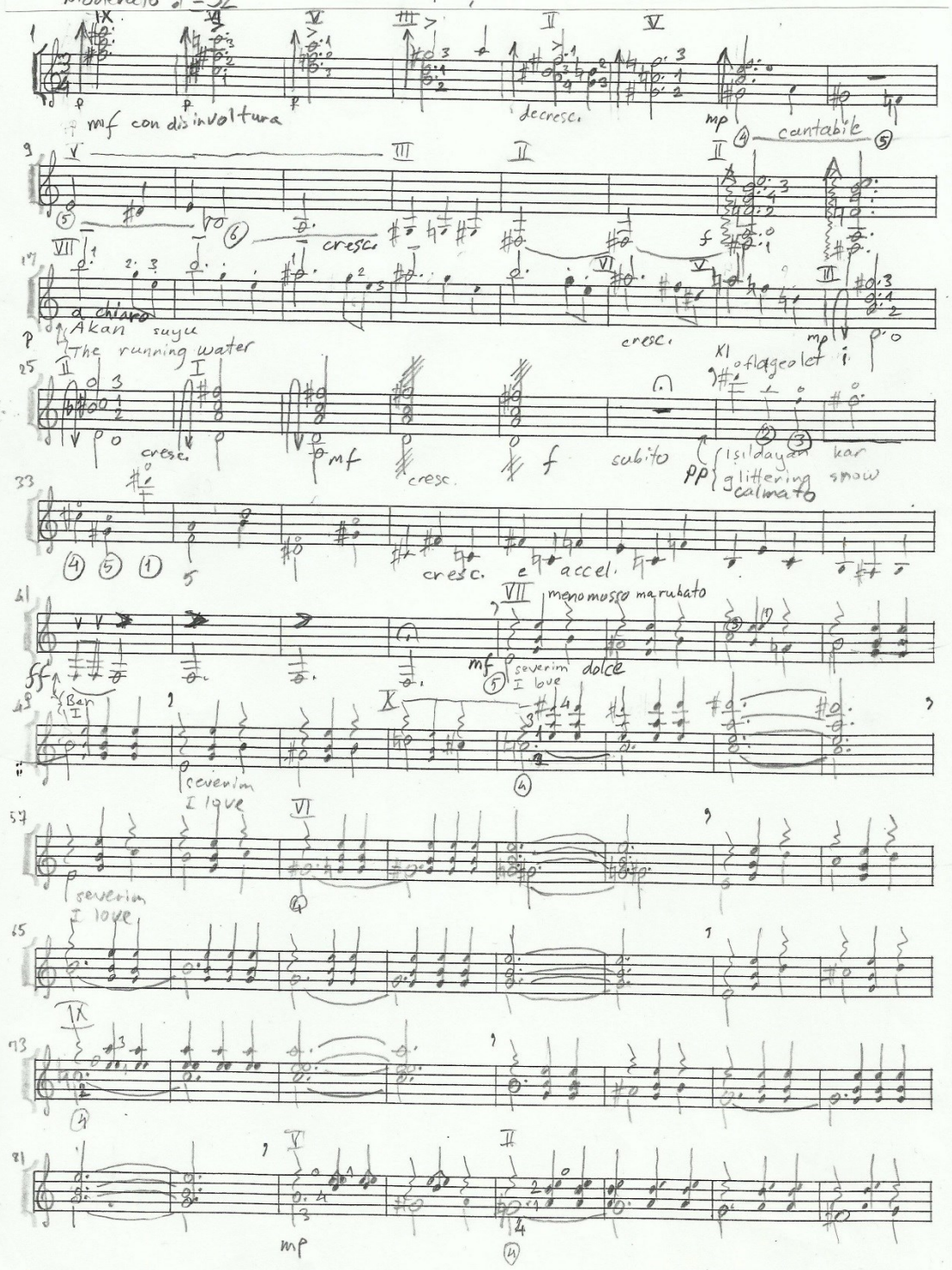
64 32 64 64

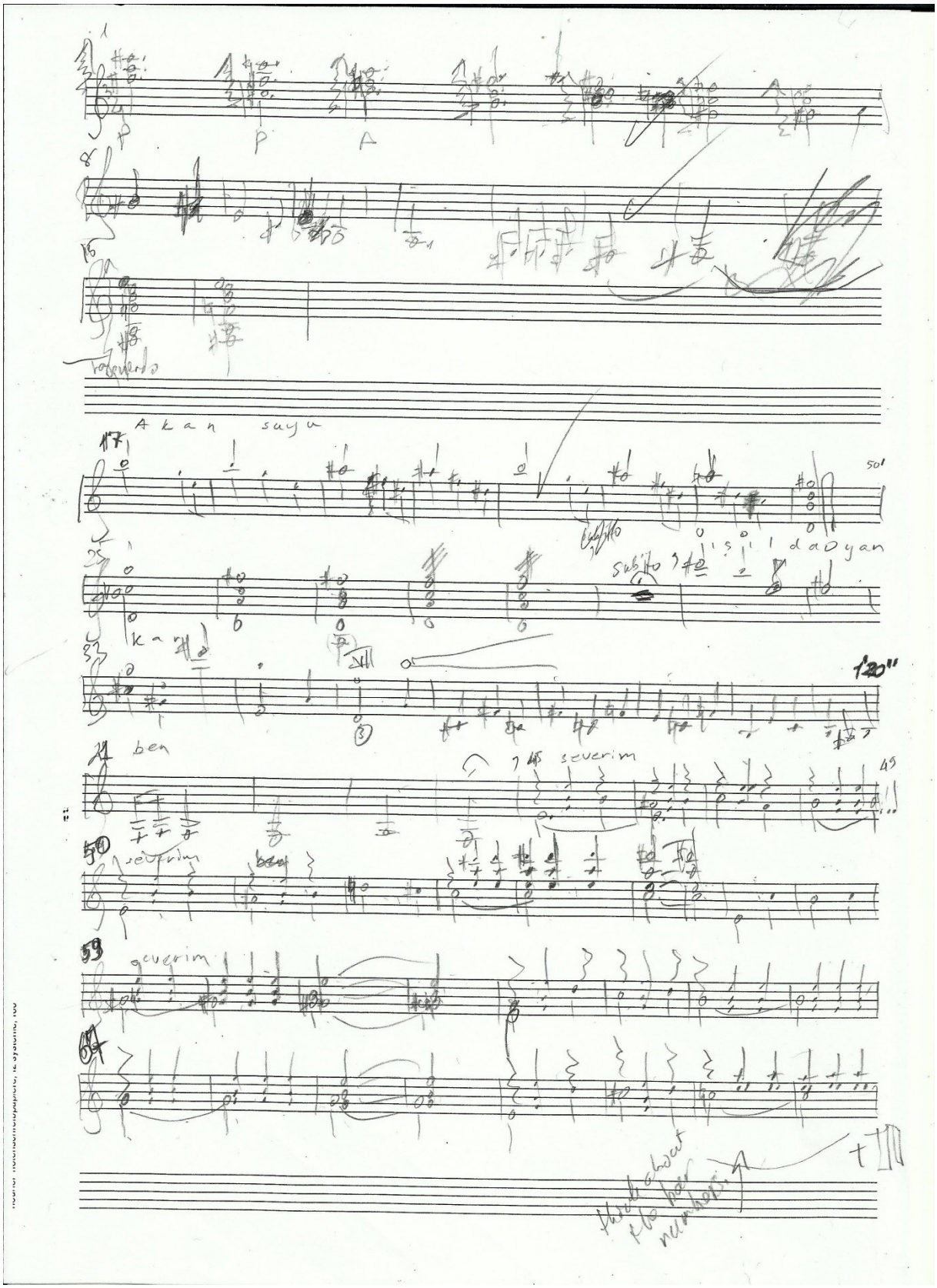
coda tumulo

16 bars

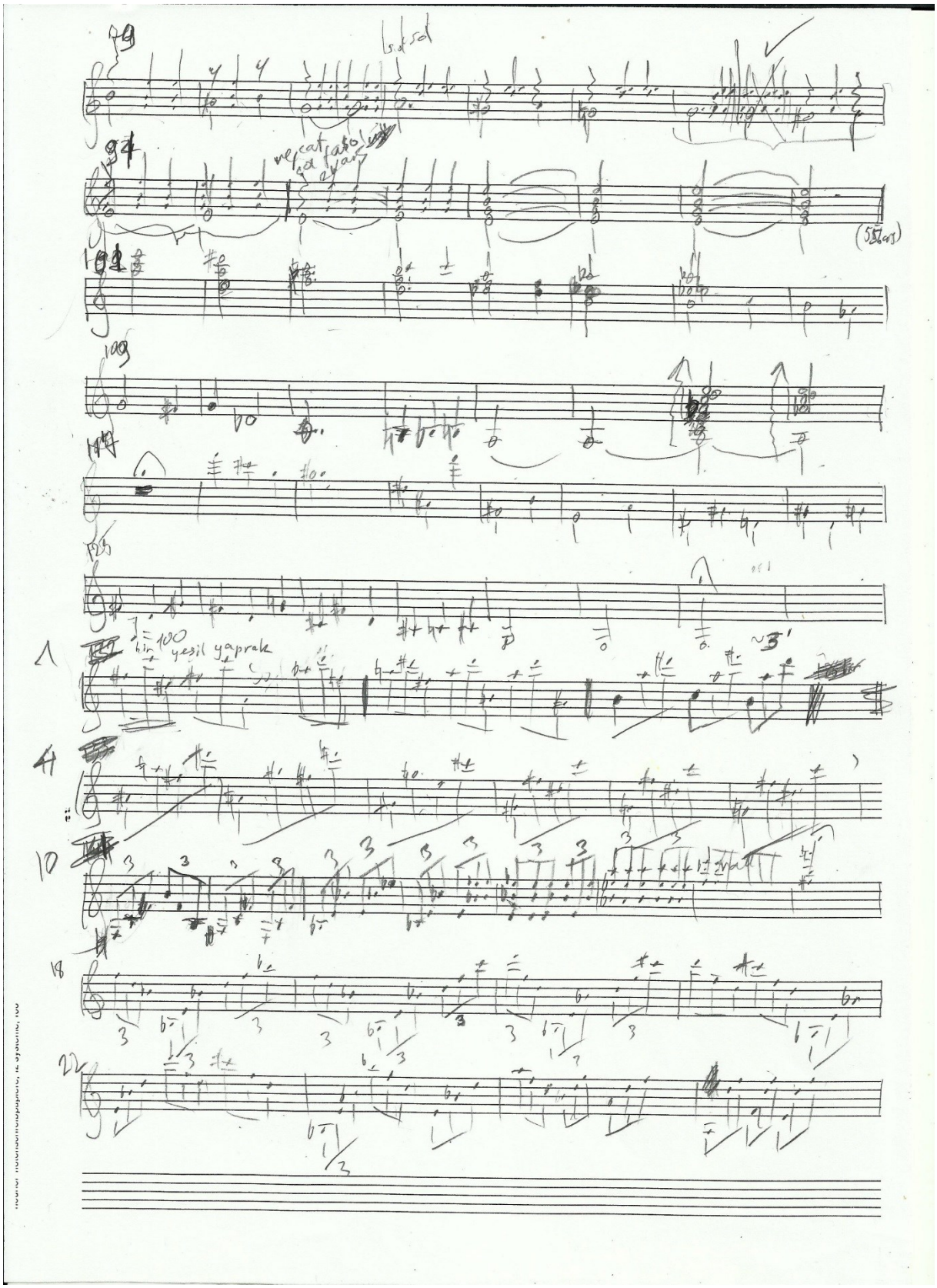
128
96
23

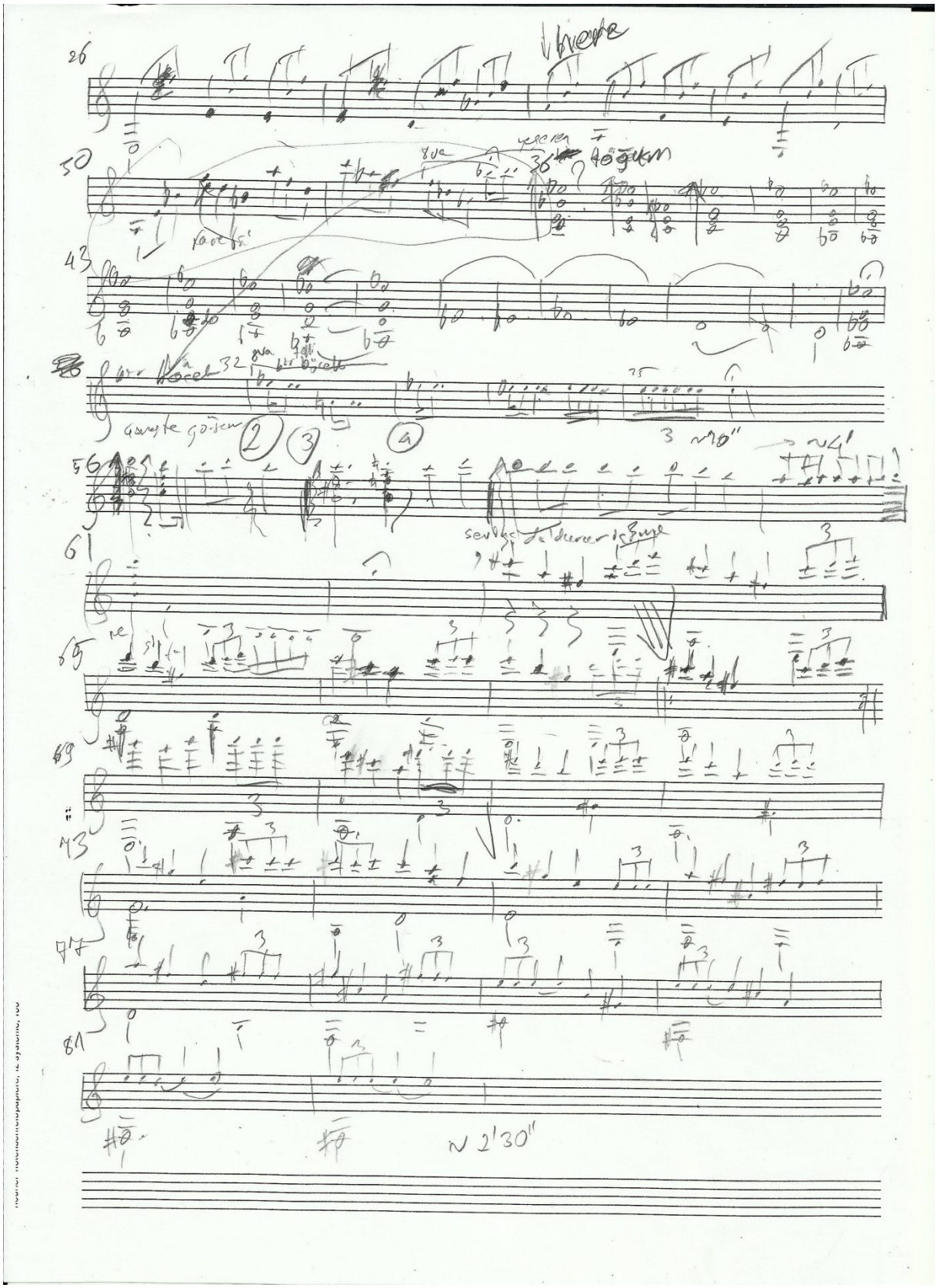
AURAL POEM
Sessel Şiir
"CRAZY ABOUT THE SUN"
"Güneş Delisi"





Akan suyu
dadoyan
ben
severim
severim
severim
think about the bar numbers


yeşil yaprak


26
50
43
56
61
65
69
73
77
81
~2'30"

The Role of Design in Creativity

Some artists create spontenously some think ahead and even make roadmaps to reach the end of a creative process: the work.

Spontenous creativity may make recursive walk throughs of the incomplete work. Sometimes a breakthrough happens and you enter a creative space which you just imagine at one step or it is relatively easy to proceed. Intuition is triggered by the minute steps of the creative process even by coincidence.

Sometimes the creative process gets very slow and difficult and come to a halt. The waiting period for a new beginning may take a few days or years in some cases.

Large scale work creation, even sonatas, chamber music, are difficult to manage without seeing forward. Musical structure helps the composer to keep a sense of direction while proceeding the creative process.

Design helps the creator to do size scaling. For example, selecting a variations form enables you to increase the size as you wish.

Design helps the composer to divide the heavy load to small pieces and concentrate on every and each section. Design also enables the composer to correlate the small pieces and build up music that is impossible for an individual to keep in mind as a whole.

It helps to define the entities that build up the work. This gives the possibility to observe the relative affect that arises when they come together.

The composer interacts with instrument players and singers through the score. The design of instrumentation and characters in an opera is simply the design of interface between them.

Design also enables the composer to set explicit intention and task set for the work. The composer must know what he wants to get at at the beginning. This increases the coordination of many elements of a complex art work.

The timing, duration, flow of events in an opera, flow of information in an abstract music form, the characters, moods all can be designed.

The design has to be guiding and opening the way when it gets narrow. It should determine the main contours of the work. It should not specify all the details. This may cause you to get lost even at the design phase before beginning to write.

The more details defines the design, the less flexible it becomes. But this does not mean that the design even at its birth moment should not define any details. Sometimes you work for 12 months for a simple symbolic trick that you believe it has to live for as long as possible.

Designs help the creator to come over deadends. The design of the nature is the genetic material in the nucleus of each living creature. The nature has overcome her failure by being flexible enough to try new species with different genetics namely different design materials.

Design has to be dynamicly updateable. The tendency to make change or not is left to the creator.

The dynamic decisions may be given by cognition or by intuition. The balance between them depends on the artist and th character of the work, also on the genre.

The design serves as a prototype which serves as a model for the intuition and imagination of the composer. It gives clairvoyance to the composer mind's eye.

Design has an organising, guiding and regulating affect on the creative process. It also enables the creator to repeat the same design and create other works with the same theme. The 'Rondeau' form is a simple example.

Design is more than what I have described upto this point. It can be described but it is not definable. I believe, the flexibility of the design element of the creative process is at its best when it leaves intentional spaces for intuition and crafty spaces for imagination.

Ali R+ SARAL

About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,

MSc and BSC from Istanbul Technical University and MM from Illinois State University.

He was accepted to the Istanbul State Conservatoir Composition and Theory Department and

studied harmony, counterpoint and others with Erçivan SAYDAM,

composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstad 1996.

He has written 20 works of music approx. 5 hours long.

You can find his compositions at Petrucci Library: http://imslp.org/wiki/Category:Saral,_Ali_Riza

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.
He has specialized in LARGESYSTEMS and Java-J2EE.
His areas of interest include Systems Psychology, ANN and parsers.

He writes blogs at:
http://largesystems-atc.blogspot.com/
http://largesystems-atc-en.blogspot.com/
http://alirizasaral.blogspot.com/

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e-mail: Arsaral(aatt)yahoo.com

List of Compositions

prepared by Ersin ANTEP

ALİ RIZA SARAL[1]

Isparta, 1960

Şan ve Orkestra

Ani's Papyrus[2] "Mezzosoprano, Bas Bariton, Koro ve Orkestra İçin Oratoryo", 2002 **(19')**

Rumi Cantata "BACH cantata setup" (SATB solistler, SATB koro, yaylı çalgılar orkestrası), 2015

Orkestra

Missing Spaces [3] (yaylı çalgılar **orkestrası**), 1999 **(6')**

The Secret at the Light House (yaylı çalgılar orkestrası[4]), 2014 (10')

Oda Müziği

Obua ve Piyano İçin Üç Parça[5], 1988 (9')

Passacaglia "Dört Çalgı Partisi İçin), 1988 **(3')**

Calls from the Past (Trio; flüt, obua, fagot), 1988 **(5')**

Mutations - Mutation of Variation towards Sonata (Nefesli Beşli: flüt, obua, klarnet, fagot, korno), 1989 **(9')**

Improvisation (viyola, piyano), 1990 **(6')**

Viyola ve Piyano için Sonat [6], 2000 **(14')**

String Quartet No.1, 2001 **(20')**

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[1] Bestecinin eserlerinin tümü; **Petrucci** kütüphanesindedir:
http://imslp.org/wiki/Category:Saral,_Ali_Riza
[2] "The Book of Dead" üzerine kurulu
[3] Kayıp Boşluklar
[4] 4-3-2-2-1
[5] Three Pieces for Oboe and Piano
[6] Ruşen Güneş için

Trio for Oboe, Cello and Piano, 2012 (9′)

String Quartet 2 "Ottoman Suite", 2015 (20′)

Patterns "Wind Trio, For Flute, Clarinet, Bassoon", 2015 (12′)

Solo Çalgı

The Musical Riddle (viyolonsel), 1991 **(7′)**

Piyano İçin Sonat, 2001 **(15′)**

"Aural Poem" Gitar İçin Sonat, 2003, 15′

41 Variations on a Hymn (gitar), 2015 (25′)

Şan/Koro

Gönül Kimi Severse "Eskişehir Oyun Müzikleri Üzerine Koro, Gitar, Kaşık, Flüt İçin Düzenleme" (süit biçiminde), 1985 **(10′)**

Tribute to the Wise One [7] "**SATB Çift Koro İçin"** (**sonat** formunda), 1994

Anatolia [8] "Eşliksiz Solo Ses İçin Etüt", 2000 **(5′ - ~)**

Şan ve Eşlik

The Music of Words "Secular Cantata for Soprano and Pierrot Quintet" (flüt/pikolo flüt, klarnet, keman, viyolonsel, piyano), 2013 (15′)

Oh God Where Have You Gone "Sacred Cantata For Vocal Soloists" (soprano, tenor, flüt, korno, arp, viyola, ksilophon, perküsyon[9]), 2015

Elektroakustik Müzik

Death on the Border "Bilgisayar, 4 Trombon ve Ses Bandı İçin", 1992 **(11′)**

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[7] Bilge Kişinin Onuruna Sunu
[8] Anadolu. Bestecinin İngilizce notu: limited alleatory sketches on transparent paper
[9] Triangle - Tambur – Cymbal, Tenor drum - snare drum(snares off)